



IN THE SILENCE OF NIGHT

Song with Piano Accompaniment

By

SERGEI RACHMANINOFF

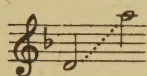
Opus 4, No. 3

From "Masters of Russian Song"

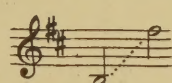
Collected and Edited by

KURT SCHINDLER

High Voice




→ Low Voice



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In the Silence of Night

(V' moltchányi nótkhi táinoi)

Poem by Fet
English version by
Geo. Harris, Jr., and Deems Taylor

Music by
Sergéi Rachmáninoff
Op. 4, No. 3

Lento

Voice

Piano

ppp

mf

pp

f

> rit.

pp

mf

p

Oh,

in the si - lent night I see your

vi - - - sion near - ing, With your ca - ress - ing voice,

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note 'vi', followed by a quarter rest, then eighth notes for '- sion' and 'near', and a quarter note for 'ing,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half note 'b' (B) and a quarter note 'a' (A). A *mf* dynamic marking is present in the piano part.

p your art - ful smile, smile en - dear - ing,

The second system continues the melody. The vocal line starts with a *p* (piano) dynamic. The piano accompaniment includes *mf* (mezzo-forte) and *p* markings. The right hand plays a consistent eighth-note accompaniment, while the left hand has a bass line with some chords.

p Your hair that I was wont to stroke,

The third system concludes the page. The vocal line begins with a *p* dynamic. The piano accompaniment features a *pp* (pianissimo) marking in the left hand and a *mf* marking in the right hand. The right hand continues the eighth-note accompaniment, and the left hand has a bass line with chords.

your hair in flow - ing strands of black: How oft I bid you

pp *mf*

This system contains the first two measures of the piece. The vocal line begins with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in both hands. Dynamic markings *pp* and *mf* are present.

go, how oft I call you back!

cresc. *f*

The second system continues the melody. The vocal line has a crescendo leading to a forte (*f*) dynamic. The piano accompaniment also increases in intensity, with a forte (*f*) marking in the second measure.

The phras - es of the past a - -

pp *con moto* *p*

dim. *r. h. pp* *l. h.*

The third system concludes the page. The vocal line is marked *pp* and *con moto*. The piano accompaniment features a *dim.* (diminuendo) in the first measure and a *p* (piano) dynamic in the second. The right and left hands are specifically marked *r. h. pp* and *l. h.* respectively.

cresc.

- new I try to fash - ion, I whis - per and re - call the

f

words that voiced our pas - sion; Wild and de - spair - ing,

cresc. e rit.

I sum - mon past de - light, With your be - lov - ed name I

cresc. e rit.

Wake the si - lent night! With your be - lov - ed

name I wake the si - lent

dim.

dim.

più vivo
 night! *mf* Oh,
p più vivo

in the si - lent night I see your vi - sion near - ing;

p

pp

With your be - lov - ed name I wake the si - lent

p

rit.

pp

rit.

Don't grow too soft too soon

night!

a tempo

ppp

ppp

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